

CANADIAN BO GROSS DOWN 3% IN '54

Film Estimates Bd. Meets In Toronto

"Our particular function, as we see it, is to single out the more outstanding films — analyzing their qualities and classifying them as to the age levels they will entertain — and, secondly, to bring them to the attention of the 'lost' audience," (Continued on Page 4)

Griesdorf Elected Variety Club CB

General manager of Odeon Theatres (Canada) Limited, David Griesdorf was elected Chief Barker of the Variety Club of Toronto, Tent 28, Variety Clubs International, at a meeting of the recently-named canvassmen. As first Assistant Chief (Continued on Page 2)

MPICC Still Examining Ways To Boost BO

Although N. A. Taylor's plan for a national public relations organization under the Motion Picture Industry Council of Canada had to be dropped because of poor response from Independents, the annual meeting of the all-embracing trade body, held in Toronto, refused to let it go at that. Several hours were spent talking over ideas of approaching the matter in a new way, so that it could operate on either a restricted basis or one not so dependent on those whose failure to respond killed the original plan.

This led to an amendment by Morris Stein to reactivate the (Continued on Page 2)

Siegel's 'Les Girls' For MGM

Sol Siegel will produce Les Girls, starring Leslie Caron, Cyd Charisse and Carol Haney, for MGM release.

FEWER PLACES OF EXHIBITION; ADMISSIONS DROPPED 8%

Canada's national theatre gross, according to advance figures from the Dominion Bureau of Statistics, was \$105,515,563 in 1954—a 3.3 per cent drop compared with the \$109,072,528 of 1953. The 1952 gain over 1951 was nine per cent, which indicated that the market, expanded by immigration and prosperity, was beginning to reflect unemployment, television and other adverse elements. The 1953 gain over 1952 was only three per cent. The 1954 decline was continued sharply into 1955.

Canadian Trade Press Praised At MPICC

The Canadian motion picture trade press was the subject of much praise by David Griesdorf, chairman of the Motion Picture Industry Council of Canada, at the annual meeting.

He stressed the part played by the Canadian Film Weekly in the recent Ontario amusement tax reduction, pointing out that the trade papers are read by many government officials, who then have some acquaintanceship with the problems placed before them by delegations and are more receptive. The trade papers, he said, live off advertising and subscriptions and these should be provided.

Morris Stein, chairman of the National Committee of Motion Picture Exhibitors Associations of Canada, at the meeting preceding that of the MPICC, also had much to say in praise of the trade papers.

Even more indicative of this is that 1954's paid admission figure for all types, 237,264,894, is down 8.5 per cent on 1953's total, 259,346,837 — the third drop of that kind in about 20 years. The first one took place in 1946, when (Continued on Page 3)

Everything Down But Our Drive-Ins

While every other element of Canadian exhibition — Itinerants, community enterprises and regular theatres — had smaller receipts in 1954, drive-ins showed gains all down the line. To begin with, the Dominion Bureau of Statistics figure for the number (Continued on Page 3)

Bill Brady Passes

Former operator of the Madison, Toronto, now the Midtown, William S. Brady, passed away at his home in Toronto last week at the age of 73. He was a member of the Canadian Picture Pioneers and had been in retirement for some years.

HARVARD HEADS AUDIO TV PROD'N

Canada's largest maker of motion picture advertising films has announced plans for the full-scale production of television commercial films, and has engaged one of the country's leading producers in the TV-film field to head up its new department. The entire facilities of Canadian Film Industries of Toronto will be available for TV films, David Coplan, managing director, stated.

Canadian Film Industries is the parent company of Audio Pictures Ltd. (film advertising), Dominion Productions Ltd. (features), and Film Laboratories of Canada Ltd. (processing).

Emile A. Harvard, Romanian-born veteran movie producer, with experience in Britain, Europe, the Near and Middle East, the USA and lately Canada, has been appointed director of television production. He held, until recently, the same position with Rapid Grip and Batten Ltd., motion picture division.

ODEON TRYING LIVE ENTERTAINMENT

The Odeon experiment of playing Ruth Draper for six one-nighters is exploratory and if the results are good Canada's second largest circuit will try more live entertainment. The circuit played a weird show in Ontario with success recently and in some cases local managers have gotten an okay for a deal. Efforts have gone on for some time to find lively packages for the Odeon Toronto, the circuit's flagship. Howard Keel was ready to come in but the Town Casino in Buffalo, which gets plenty of Canadian patronage, inserted a clause in his contract forbidding it.

An Odeon press release on the subject of Draper's dates says:

"This bold experiment will be closely watched by the company executives, and should it prove successful, Odeon Theatres will certainly be encouraged to present other stage presentations in those situations where public support has indicated the presence of a receptive audience for touring shows of quality."

Bill Smith Now RKO Vancouver Manager

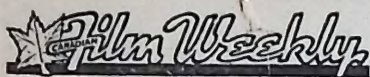
William Smith, salesman in the Toronto branch of RKO Distributing Corporation of Canada Limited, has been named successor to James F. Davie as Vancouver branch manager by Jack L. Labow, general manager for Canada. Davie, who joined RKO 27 years ago and became Vancouver branch manager in 1946, resigned recently.

Smith joined RKO in Toronto nine years ago as office manager after many years with Empire-Universal Films.

M'DONALD HERE FOR GENERAL THEATRE SALES; BURKO TO MTL.

Duncan McDonald, who joined General Theatre Supply Company Limited in Halifax over three years ago, is now in the Toronto branch on sales and engineering. He came to Toronto from Montreal, where he had succeeded Harry

Burko as branch manager when the latter came to Toronto as general sales manager. Burko has returned to his old post, with no successor named. McDonald, who was with B-T-H in Great Britain, will handle both theatrical and outside sales.



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ELECT GRIESDORF

(Continued from Page 1)

Barker he moved up to succeed Harry S. Mandell, who did not run for the Crew again but takes his place on it as an ex-officio member.

Griesdorf, who entered the film industry after leaving the University of Alberta, has held top Canadian distribution posts and was at one time Eastern representative of James Roosevelt's production interests.

First Assistant Chief Barker is now N. A. Taylor, president of Twentieth Century Theatres and of the Canadian Picture Pioneers, who is one of three new members elected to the Crew this year. The others were Joe Bermack and Al Troyer, the latter now Dough Guy in the place of Dan Krendel, who was elected Second Assistant Chief Barker. Troyer and Krendel are both Famous Players executives. Bermack is Toronto manager for Peerless Films.

Property Master, succeeding Paul Johnston, is Louis Davidson, secretary-treasurer of Barnes & Davidson Theatres Inc., who was returned to the Crew.

The other Crew members are Herb Allen, Premier Operating; George Altman, Mavety Film Delivery; Clare Appel, Canadian Motion Picture Distributors Association; J. J. Fitzgibbons, Jr., Theatre Confections Limited; and Ernie Rawley, Royal Alexandra Theatre.

Variety canvassmen are elected by the body and elect the tent's officers from among themselves at the first meeting.

Abe Wilkes Passes; Was Theatre Mgr.

Abe Wilkes, 62, manager of the Garden Theatre in Toronto and well known in the film industry, died recently in Northwestern Hospital after a heart attack. He was a member of the Canadian Picture Pioneers.

He belonged to the congregation of the McCaul Synagogue and interment took place in the Synagogue's cemetery on Dawes Road.

Surviving are his widow, the former Bertha Gordon, and one sister, Mrs. Lou King of Toronto.

MPICC Meetings

(Continued from Page 1)

present Public Relations Committee and the Boxoffice Promotion Committee under the chairmanship of C. S. Chaplin, who heads the BO and publicity committee. The provincial and regional bodies would again be polled for financial support to be provided by methods of their own choice. This amendment was to a resolution offered in favor of another plan by Mayor Shackelford of Lethbridge who finally dropped it and made the passing of the amendment unanimous.

Many reports and many arguments were heard during the two days of talks in the King Edward Hotel, Toronto, these ending with the election of R. W. Bolstad, vice-president of Famous Players Canadian Corporation, as chairman and successor to David Griesdorf. Charles S. Chaplin, Canadian general manager for United Artists, was returned as a vice-chairman but William Lester of Montreal, delegate of Quebec Allied Theatrical Industries, was elected to fill the other vice-chairmanship, which had been held by Bolstad. The choice of Roy Chown of the Alberta Theatres Association as secretary-treasurer was a popular one.

Chaplin, in behalf of the distributors, said they welcomed the new National Exhibitor Relations Committee, set up by the National Committee of Motion Picture Exhibitors Associations of Canada under the chairmanship of Griesdorf. "We want to prosper mutually in this great industry of which we are a part," he said.

Another resolution unanimously adopted was proposed by Owen Bird of the British Columbia Motion Picture Exhibitors Association. It was that distributors should be asked to increase the number of stereophonic prints brought into this country as a means of pushing their use, even though Canada now has only 180 installations. On hand to explain the workings of the various systems were L. M. Bleackley of Perkins Electric, chairman of the Theatre Equipment Dealers Association; George Cuthbert, general manager

of General Theatre Supply Company Limited; and Al Turnbull, chief engineer for Dominion Sound Equipments Limited.

Bolstad, summing up the amusement tax situation, reported progress, with BC, which has the biggest impost in Canada, due for a cut from the present 15 per cent. Bolstad will also draw up an explanation of the structure of Capac for distribution among affiliates. Taylor reported that a brief protesting Capac's royalty practices had been placed before the Royal Commission months ago.

H. S. Mandell suggested exhibitors apply for lower insurance rates based on fire-resistant conditions when their present ones expire. Bird of BC urged the distributors to remove nitrate prints from circulation so that all theatres can qualify for lower rates. Mandell said safe burglary insurance rates were up and suggested stronger safeguards and the use of night depositories on holiday weekends.

Changes in the Criminal Code will limit Bingo, the meeting was told. F. Gordon Spencer of the Maritime Motion Picture Exhibitors Association said he would rather see Bingo licensed on a limited basis than have it forbidden by unenforceable laws.

J. J. Chisholm of the Association of Motion Picture Producer and Laboratories of Canada suggested that the MPICC help sponsor the visit of Hollywood producers and writers to Canada under arrangement with the Canadian co-operation Project.

John Ganetakos of the Quebec Allied Theatrical Industries asked that exhibitors of Quebec be told when a distributor has played or dated a film for TV that he has rented to a theatre operator. Chaplin pointed out the difficulties. In Ontario this is done and often, after an exhibitor has been assured that no TV station in the region will have the film, it comes in via USA stations.

Other matters discussed were the high rate of expressage compared with that of other industries and the poor condition of posters.



Can't go on,
Everything I have is gone,
Stormy Weather —

THE WORDS of the old popular song seem to have come back to haunt exhibitors in small situations all over Canada. At a recent meeting of delegates of



exhibitor associations there was a common lament — decreased grosses and inflated terms were putting the squeeze on a great many theatre owners. Undoubtedly, many are now attempting to navigate in stormy weather.

This is not a complaint peculiar to Canada. It has been heard for a long time in the United States and, indeed, other parts of the world. In the United States there is talk of seeking a law to control film rentals. Proponents of this proposed law seem to have overlooked the bad results of the divorce law and the fact that there is no way of forcing the production of entertainment which the public will necessarily want to pay to see. Nor is there a way of properly administering such a law if it were possible to put it in the statute books. There is only one law — and that is an unwritten one — which can ever govern film terms: the law of supply and demand.

Distributors are generally aware that when theatres in closed situations go out of business there is no other place in which to exhibit their entertainment. Actually, no distributor ever attempts to put anyone out of business but the very structure of film distribution sometimes has that effect. The insidious pressure of precedent in our business forces deals on many exhibitors which sometimes makes business life unbearable. It is easy for an exhibitor to create new precedents on higher terms but it is not always easy to live with them.

All the blame, however, is not to be heaped on the shoulders of the distributors. There is scarcely a distributor in Canada who is not suffering a drop of from 20-30 per cent in his 1955 grosses as compared with that of 1954 in relation to American grosses, which is the yardstick. This is the reflection of reduced boxoffice grosses. Since most important engagements in key and sub-keys are on percentage, a drop in theatre grosses, along with reductions given on flat rentals, is bound to result in curtailed distributor returns. Some

(Continued on next Page)

WINNERS OF EASTMAN POLL

Names of the winners of the recent poll conducted by George Eastman House of Rochester, NY, to find film personalities still living who had made "distinctive contributions to the American cinema" from 1915 to 1925 have been released and they will be honored at the House's Festival of Film Artists. Selections were made by players, directors and cameramen of the period.

Actresses named were Mary Pickford, Lillian Gish, Gloria Swanson, Mae Marsh and Norma Talmadge; actors were Charles Chaplin, Harold Lloyd, Richard Barthelmess, Ronald Colman and Buster Keaton; directors were Cecil B. De Mille, John Ford, Frank Borzage, Henry King and Marshal Neilan; and cameramen were Charles Rosher, Arthur Edson, Lee Garmes, Hal Rosson and John Seitz.

ONLY DRIVE-INS UP

(Continued from Page 1)

in operation in 1954 is 230, a gain of 56 over 1953, in which year 70 were added. The picture of drive-in progress is remarkable, particularly since the veteran theatre operators were late in getting into that field. Non-industry businessmen, allied with USA theatre operators, led the way and our biggest circuits bought their places in drive-in exhibition.

Here are the year-to-year figures for Canadian drive-ins: 1946—3; 1947—7; 1948—15; 1949—30; 1950—60; 1951—82; 1952—104; 1953—174; 1954—230. Actually, this is the first time Canadian Film Weekly figures on drive-ins haven't corresponded with those of the government, which has seven more than our 223. But, accepting the government figure, let us add the Canadian Film Weekly count for drive-ins opened in 1955, which is 28, giving us the Canadian total at this time—258.

Boxoffice receipts for drive-ins in 1954 came to \$6,316,947, compared with \$5,862,920 in 1953, a gain of \$454,027. The gain of 1953 over 1952 was \$1,453,494.

The 1954 admission figure was 12,380,246, compared with 11,134,788 in 1953, a gain of 1,245,458. The gain the previous year was 2,755,202.

Drive-ins aren't gaining as fast as they did but they're still strong. There have been frequent complaints in the trade that there are too many.

OUR BUSINESS

(Continued from Page 2)

have sought to curtail that decline by asking higher percentage terms on some pictures and some have tried other means to stem the decline.

Most distributor heads have detailed knowledge of the over-all situation and exhibitors, generally considered to be "right guys," are usually heeded when requesting adjustments — because of their past reputations for fairness. It is the ones who have constantly been crying "wolf" over the comparatively good recent years who are now finding the going rough. It is further pointed out that most exhibitors have done little to bestir themselves to the problem of creating more business and when an industry-wide effort was being made to help the boxoffice generally they refused to co-operate with even a token pledge. These are the very men who are the first to seek reductions when grosses start to slide.

Viewed through either exhibitor or distributor eyes, we are passing through a trying period in our business and it is important that each should understand the other's viewpoint.

News Notes

E. S. CURRIE, KODAK HEAD, PASSES

President and general manager of Canadian Kodak Company Limited since 1945, E. S. Currie died last week at his home in Toronto of a heart attack. He was 64 years of age.

Born and educated in Stayner, Ontario, he started his business career with the Merchants Bank of Canada and the T. Eaton Company, joining Canadian Kodak in 1912. After a number of years in the billings and service departments he was appointed assistant to the president in 1937, becoming assistant general manager and a director in 1941.

He served with the RAF during the First World War and was a member of Knox Presbyterian Church, the Masons, the Scottish Rite and Moore Consistory.

Surviving are his widow, a brother and two sisters.

KIDS' FREE TICKETS IN CEREAL

Something new in promotion ideas will be tried by MGM and Quaker Oats Company, which have combined to put free children's admission tickets for two new films into 80,000,000 packages of breakfast cereal in an effort to get children out of the home—and thus away from TV—and into theatres.

Children will be admitted free with these passes if they are under 12 and are accompanied by an adult who pays the regular boxoffice price. The two films, chosen "because of their appeal to children," are Forever Darling, starring Lucille Ball and Desi Arnaz, and Forbidden Planet, a science-fiction attraction. Quaker will carry movie plugs on the box covers and on its TV shows.

Carlson For 'Counterpunch'

Richard Carlson will script and direct Allied Artists' Counterpunch. Carlson is now at work preparing the screenplay.

Set For Warners' 'Santiago'

Alan Ladd and Rossana Poldos will star in Warners' Santiago, which his company, Bajac Productions, will make.

CANADA BO DOWN

(Continued from Page 1)

people were able to travel again, but post-war expansion caused yearly gains until two years ago.

Thus in 1954 the industry lost 18,081,943 paid admissions in a year but only dropped \$3,556,965 in its gross, probably through advanced admissions, with road shows an important factor. There were 83 fewer places of exhibition in 1954 — 3,471 compared with 3,554.

Prince Edward Island was the only province in which a gain in admissions took place but there were six in which receipts showed an increase — Alberta, Manitoba, Saskatchewan, Prince Edward Island and Newfoundland. Ontario and Quebec provide the greatest proportion of national receipts in that order — about 63 per cent between them.

Quebec's receipts, excluding amusement tax, were down by 11.4 per cent, Ontario's by 5.4, British Columbia's by 3.05 and New Brunswick's by 1.8.

There were 1,938 regular theatres in 1954 — 32 more than in 1953 — and these took in \$97,012,140 — \$3,877,221 less than those of 1953. Paid admissions, at 218,508,653 in 1954 compared with 241,182,726 in 1953, showed a decline of 22,674,073.

Ontario with 521 regular theatres, took in \$37,629,532 for 82,188,424 admissions, with Quebec next — 451 theatres, \$22,506,182 in receipts and 46,742,231 admissions.

The other provinces, in order of grosses: British Columbia — 178 theatres, \$9,890,408 gross, 22,899,578 admissions; Alberta — 201 theatres, \$8,464,959 gross, 17,947,049 admissions; Manitoba — 154 theatres, \$5,169,144 gross, 13,581,368 admissions; Saskatchewan — 206 theatres, \$5,053,250 gross, 12,166,221 admissions; Nova Scotia — 84 theatres, \$4,283,840 gross, 11,331,485 admissions; New Brunswick — 62 theatres, \$2,675,844 gross, 7,100,849 admissions; Newfoundland — 67 theatres, \$1,301,452 gross, 3,540,090 admissions; Prince Edward Island — 14 theatres, \$397,529 gross, 1,011,358 admissions.

Total national amusement tax figure, made up of provincial and municipal collections, was \$12,975,256 compared with \$13,582,540. For regular theatres it was \$12,098,220 and for drive-ins \$721,630.

The drive-in figures, which showed increases in all departments, can be found in a separate story elsewhere in this issue.

Col.'s 'He Died Laughing'

Frankie Laine will star in Columbia's He Died Laughing.

AA's 'Screaming Eagles'

Charles Haas will direct Allied Artists' Screaming Eagles.

EXCLUSIVE CANADIAN DISTRIBUTORS FOR

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PROJECTION & SOUND EQUIPMENT

CENTURY is a name that is solidly established through years of theatre experience — it assures you of the finest quality projection and sound equipment. DSEL stands for service that keeps your box office always open for business.

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DS-55-23

FILM ESTIMATES

(Continued from Page 1)

which, we think, can be won over to films in time," Mrs. M. Wallace McCutcheon, chairman of the Film Estimate Board of National Organizations, told the delegates and guests at the annual meeting in the Chez Paree in Toronto.

Mrs. McCutcheon, whose Board issues the Canadian Estimates of Selected Entertainment Films, better known as the "Blue Sheet," welcomed those in attendance in her opening speech and mentioned that the 60 delegates from 11 member groups represented over half-a-million women across Canada. She pointed out that each evaluation of a film was the condensation of the reports of from 30 to 40 individuals, thus practically excluding the possibility of an estimate being an "opinion."

She read a number of excerpts from the hundreds of letters received by the Board from libraries, radio broadcasters, departments of education or their ministers and editors of periodicals.

The principles and aims of the "Blue Sheet" were given by Mrs. McCutcheon as "the belief that motion pictures do provide real entertainment for both children and grown ups and to seek out better films and talk about them positively as widely as possible."

After being introduced by the chairman, Clare Appel, executive director of the Canadian Motion Picture Distributors Association, thanked the ladies for the work they were doing and pointed out motion picture censors, who are paid for their work, had shown an unbelievable diversity of opinion from province to province. Therefore, the screening committee should not become discouraged if it found that its members, who were unpaid volunteers, were at odds with one another at times about reviews.

Elections resulted in Mrs. McCutcheon being returned as chairman, Mrs. Oscar C. Burritt as vice-chairman, Mrs. W. R. Stott as secretary and Miss Edith M. Collins as treasurer. Committee chairmen named were Mrs. R. C. Smith-Bingham, distribution; Mrs. Burritt, editorial; Mrs. George L. Dunn, screening; and Mrs. Barry Gordon, public relations.

Among the guests from the film industry were Walter Kennedy, Empire-Universal; Irving Herman, Warner Bros.; Charles Mason, Odeon Theatres; Bert Brown, Famous Players; Archie Laurie, United Artists; Barney Simmons, Towne Cinema; Sam Glasier, 20th-Fox; Chet Friedman, MGM; Max Chic, Canadian Moving Picture Digest; and Ben Halter, Canadian Film Weekly.

News Clips

Series of articles about Hollywood personalities and doings by Sydney Johnston is running in The Montreal Star. The first article was an interview with Dore Schary . . . Walter E. Branson, world-wide sales manager for RKO, has been elected vice-president in charge of distribution . . . Screen classics along art lines are doing strong business for the Sunland, Osoyoos, BC. JARO's Hamlet opened the policy . . . Rutgers Neilson has resigned as foreign publicity director for RKO . . . USA Justice Department suit against distributors for "conspiracy" to withhold 16 mm. features from TV, heard in LA Federal Court, has ended.

Introduction of a new neutral density filter to reduce the amount of light reaching its new 16 mm. Tri-X CP Reversal Film has been announced by Kodak because of the exceptionally high speed of the film. The light reduction of the filter, to be known as Kodak ND-3 Filter, will be equivalent to three lens stops . . . Successful competition involving a gold watch as the prize was run by J. R. Chalmers, manager of the Odeon in Ottawa, to help buy a bus for the Ottawa Handicapped Rehabilitation Association.

Maynard Gray, formerly projectionist at the Plaza in Shaunavon, Saskatchewan, has been named supervisor of Rothstein Theatres' recently-acquired theatres in Weyburn, Saskatchewan—the Soo, Hi-Art and Twi-Lite Drive-in . . . The public is getting more liberal all the time and there may not be any censor boards soon, Lloyd T. Binford, 89, chairman of the Memphis Censor Board, predicted on announcing that he would retire next January after heading the board since its inception in 1928. The Memphis board has become internationally known because of the controversial nature of some of its rulings.

Under a new scheme of the National Federation of Canadian University Students 40,000 of its members would be entitled to special discounts on theatre tickets, books and clothes by showing a NFCUS identity card . . . W. C. Powell has been named manager of National Theatre Services' 598-seat Roxy in West Hill, Ontario, which will get a face-lifting job . . . Council of Port Credit, Ontario has passed a new by-law requiring theatres to take out licences at a fee of 20 cents per seat annually. Permit will have to be approved by the Chief of Police first.

Short Throws

ACCUSED by Jacques Sauriol, a member of the Quebec film censorship board, of two morals charges, Police Inspector Armand Courval of Montreal was acquitted quickly at a preliminary hearing in Police Court. The two girls named testified that there was no truth in the charges. Sauriol, who edits a tabloid magazine and was an unsuccessful candidate for mayor, laid the charges as a citizen. The Montreal Star denounced the treatment suffered by Courval, demanding to know "how the courts came to be used for irresponsible purposes, how warrants came to be signed without supporting evidence."

WILLIE BIOFF, special representative of George Browne when the latter was head of the IA, was blown to bits when someone attached a bomb to his car engine outside his home in Phoenix, Arizona. Both Browne and Bioff were sent to jail for extortion from Hollywood studio heads under the threat of labor persecution.

ORBIT Film Corporation Limited, which is sponsoring a round-the-world camera crew, has E. Dowhan as its vice-president, R. Teslia as its secretary and W. Hladun as its treasurer. Board members are J. Kowalsky, E. Sownenko and W. Warwick. President is W. Hultay, Phm. B. Manager is Nestor D'Arr, production manager N. Rzepecki, art director M. Levytsky and business manager A. Serota.

SUNDAY sports will be voted on by Vancouver citizens on December 14.

SHRINK-PROOF, wear resistant and substantially stronger are claims advanced for its new raw film stock by E. I. du Pont de Nemours & Co., Inc., which the company hopes will be in mass production by the middle of 1956. While the film base, which is so tough that a 35 mm. strip may be used to tow an automobile, will have many advantages for motion pictures over the cellulose triacetate base now in use it will be only two-thirds as thick. It will bear the trade name of Cronar and will have one-third the tensile strength of steel. Breaking or fraying of the sprocket holes will be virtually impossible, it is claimed, and it will stand 15,000 flexings without breaking, as against 40 for present film bases.

AA's 'Crime In The Streets'

Don Siegel will direct AA's Crime in the Streets.

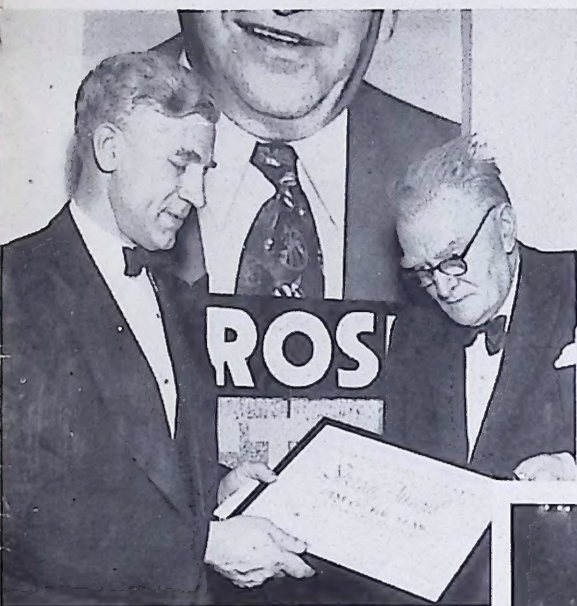
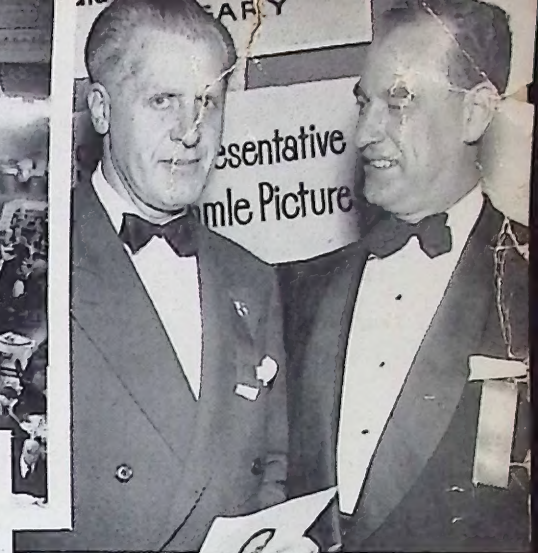
At the Canadian Picture Pioneers Annual Dinner

For easier identification the photographs will be treated as three downward panels and the persons named from left to right. Photos of the Rosenfeld and Bossin presentations are by The Telegram. The others are by the Royal Studios.

LEFT PANEL: First photo — Morris Stein, vice-president of the Canadian Picture Pioneers; Herb and Bertha Allen. Second photo — Dr. A. W. Trueman, Government Film Commissioner, receives the Canadian Film Awards' citation for The Film of the Year, the National Film Board's The Stratford Adventure, from Leonard W. Brockington, CMG, QC. Third photo — Press representatives are Stan Helleur, The Telegram; Mildred Stein; Ken Johnson, The Telegram; Jack Karr, The Star; Will McLaughlin of The Ottawa Journal, an honorary member of the Canadian Picture Pioneers and one of those honored at last year's dinner; Bob McStay, Variety; Alex Barris, Globe and Mail; and Mrs. Chet Friedman. Fourth photo — Mrs. and Mr. Archie Laurie; Mrs. Ben Halter; Ben Halter, Canadian Film Weekly; Esther Silver, Canadian Film Weekly; Max Chic, Canadian Moving Picture Digest; and Mrs. Leonard Bishop.

CENTRE PANEL: First photo — the general scene. Second photo — Louis Rosenfeld, The Pioneer of the Year, with Haskell M. Masters, who made the presentation of the onyx-and-gold symbol for the CPP; and N. A. Taylor, president of the CPP, who acted as toastmaster of the dinner. Third photo — George Altman, co-chairman of the arrangements committee for the dinner; Dan Krendel, CPP director; Harold Pfaff, CPP director; Mrs. Pfaff; Mrs. Harry Lester and Harry Lester, co-chairman of the arrangements committee; Mrs. George Altman. Fourth photo — John J. Fitzgibbons, Sr., CBE, a previous Pioneer of the Year; Mayor Nathan Phillips and Mrs. Phillips. Fifth photo — Bob Hurwitz, secretary-treasurer of the Winnipeg branch of the CPP, and Mrs. Hurwitz; Lou Consky, Haliburton.

RIGHT PANEL: First photo — Chet Friedman, in charge of publicity for the dinner, and George Oullahan, chairman of the arrangements committee. Second photo — Walter Herbert, chairman of the Canadian Film Awards, presenting a special citation to Hye Bossin, editor of the Canadian Film Weekly, for historical research and writings on the Canadian motion picture industry. Third photo — Mrs. Charles Dentelbeck and Charles Dentelbeck, CPP director; Miss Ena Wilson, Hamilton; Tom S. Daley, secretary-treasurer of the CPP; Mrs. Dave Ongley and Dave Ongley, QC, solicitor for the CPP; Mrs. Frank O'Byrne and Frank O'Byrne, CPP director. Fourth photo — TV, news-reel and radio men covering the dinner, among them Phil Pendry, Warner Pathe; Gerald Pralley, CBC; and Charlie Quick, Jr., Fox Movie-tone News.



Observanda



Typographs

THERE WERE SO many handsomely-dressed gentlemen and so many beautifully-gowned ladies at the Pioneer dinner that—as I said there—Nat Taylor must surely have made a deal with Central Casting for a couple of hundred dress extras . . . When Louie Rosenfeld, the guest of honor, disappeared towards the men's room, leaving Haskell Masters high but not dry, the latter referred to him as "the absent Pioneer of the Year" . . . Louie was a riot and Dave Coplan, who arrived late with a party of six and had to eat in the Royal York dining room because the banquet hall was filled, said: "I missed Louie's presentation but I hear four companies have an option on him" . . . Bob Rubin and Charlie Boasberg, NY Para execs, were at the dinner, and Bob said it was unforgettable. "I'm going to spread this all over New York when I get back," he asserted . . . CBC TV newsreel gave the dinner plenty of footage at 7 p.m. but clipped it in favor of a plane crash at 11 p.m. . . . Haskell Masters recalled for the guests the time that Rosenfeld received a cheque from Leonard Brockington for some poker losses. With it was a note suggesting humorously that Louie might conceivably put so much value on the autograph that he would rather frame the cheque than cash it. Back came a letter from Louie: "I do appreciate your autograph. I will cash the cheque and frame the letter." When Haskell finished telling the story Brock, a few seats from him, stirred much laughter with this comment: "And when I got the cheque back from the bank I found that it had been raised."



GEORGE OULLAHAN, aided by George Altman and Harry Lester, did a great piece of difficult work in making the physical arrangements for the CPP dinner . . . Chet Friedman of MGM did a tremendous job of handling the dinner publicity and press, TV, newsreel and radio arrangements—and even the *New York Times* picked up the CP story. Chet, by the way, got McAree's full *Globe and Mail* column for *The Bar Sinister* . . . To the MGM Newsreel editor: There's no "Royal Military Academy" in Kingston. It's the Royal Military College . . . Dave and Mrs. Daniel are going to Winnipeg for the wedding of their son, Ted, who is with the Manitoba government's communication service . . . *African Witch Doctors* have formed a 4,000-member association. That's sure putting all your hex in one basket . . . Overheard: "Lucius Q. Porkhead is the kind of a boss who makes you wish you'd saved your money" . . . About 75 million wooden toothpicks are produced per year but some people have them in ivory and gold. I recall a friend telling me that he saw a gold one that had belonged to Joseph Howe on display in a Maritime museum. This one was a toothpick on one end and an earcleaner on the other. Ugh! . . . Al Turnbull, Dominion sound engineer who attended the MPICC sessions, recalled the accomplishments of the late Hy Goldin during his address to the dinner of the Institute of Radio Engineers, as did Jack Bain in introducing him.

CANADIAN FILM AWARDS presentations will likely take place during the Stratford Shakespearean Festival next summer. So Walter Herbert told the meeting of the The Association of Canadian Motion Picture Producers and Laboratories of Canada, which Pierre Harwood of Montreal, here primarily for the MPICC pow-wow, chaired as prexy . . . Ten-year man with ASN sales in Montreal, Jack MacKay, just quit . . . Du Pont's Ronald Ringler is now SMPTE Canadian membership committeeman, a post handled for years by the late George Rutherford . . . Bob Shields now handling the NFB info and promotion chores in Ottawa that were Tony Wright's responsibility before he left . . . The Carlton Theatre, which the CBC bought from B & F, is about ready as a radio studio to replace the Concert Hall on McGill Street, which will vanish when the building is torn down. The CBC Playhouse on Grenville, a radio studio, will be used for TV dry runs and the TV building on Jarvis will be extended all along the Wood Street frontage, eliminating the parking lot . . . Touche for Jay Smith. At the dinner for Gordon Lightstone, Jr. I introduced him as "publisher of the *Canadian Moving Picture Digest*, which some people call the poor man's *Canadian Film Weekly*." Jay, in referring to my presence at the same event in his *Digest* column, identifies me as "editor of the junior trade journal." True, at that.

IN MACLEAN'S James Bannerman offers a long flashback on Barnum's outsized elephant, Jumbo, who was killed by a train at St. Thomas on September 15, 1885. Nowhere in the piece is any account taken of that wire story from the USA some years ago, in which a circus man who was there claimed that Barnum framed Jumbo's death because the elephant had become smelly and hard to handle . . . A bad penning always turns up. All the way from Paris my ex-aide, Dan Halperin, now United Press rep there, points out that Stephen Crane, not Emily Dickinson, authored *The Wayfarer*, recently reprinted here. Shown up by my own literary flesh and blood yet! There's no respect for parents any more . . . Sorry to see good old Jimmy Davie stepping out of RKO . . . *The Crest's Othello*, which ran three weeks, was an eye-catching production, aided somewhat by access to Stratford's storerooms. But that Valk! A real ranter who, no doubt because German is his native tongue, can't capture the rhythms of English speech. Each declamation saw him racing to make too little breath do for too many words. In the end there was always a crashing pileup of language, which some members of the audience probably took for an emotional peak. Most of the time you just couldn't make him out. "Volcanic"? Yes. But also unintelligible. Murray Davis offered an excellent Iago and I would like sometime to see him as Disraeli in a revival of Parker's play, which would be sort of timely, considering the Suez situation . . . Casino, offering vaud-burleQ, is doing 60 per cent immigrant biz weekdays and 70 per cent Saturdays. Stage gags, unless visual, die every time.

AT THE DISTRIBUTORS' luncheon for delegates to the exhibitors' national meeting Archie Mason of Springhill, NS rose to thank them. He was proud to say that when Charlie Chaplin, now UA g.m. and the chairman, had been made manager of the Saint John branch his first contract was one from Mason. "What Archie didn't tell you," cracked Charlie, "was that Haskell Masters, who had my job then, rejected it!" . . . Owen Bird, that bright BC newcomer to MPICC sessions, arrived a couple of minutes late and Dave Griesdorf, the chairman, observed that it was probably because he had come from so far. "That's right," said Owen. "My dog team broke down" . . . With Owen as a BC delegate was another MPICC newcomer, Max Chechik, whose brother Ben is about to start building a drive-in theatre near Sydney, Australia . . . Carl Madsen of the Cameo, Morrisburg had a regular patron and one day he won a Foto-Nite jackpot. After that he came no more and Carl, meeting him on the street, asked why. "You know that money I won?" he explained. "I bought a TV set with it" . . . Ben Sommers, Manitoba exhibs' prexy, will handle Foto-Nite out of Winnipeg from now on . . . Thanks to Harry Allen, Mrs. Wallace McCutcheon, Norm Hersco, Chuck Sweeney, Dick Newman and so many others for their congrats re my CFA Special Award . . . Ever see the little guy on the Steve Allen program who chews bottle tops, etc.? If there's a bumper crop he'll chew the bumpers.

CONVERSATION was about a fellow who went mad about an air hostess at first glimpse. "A case of love at first flight," commented Raoul Auerbach . . . With *The Ten Commandments* coming up let me bring back the story about Pharaoh's daughter fetching a baby home. "Isn't this the prettiest baby you ever saw?" she gurgled. Pharaoh frowned and opined he was plumb ugly. "That's funny," said his daughter. "He looked good in the rushes" . . . Elevator girl in the Royal York was apologizing to a passenger for having taken him well past his floor. "It's okay," the nice guy comforted her. "It'll still be there when we come down" . . . Dusty Brooks: "I just found a way to drive a woman crazy. Lock her in a room with a thousand hats—and no mirror" . . . Scotty Peacock, 20th Century drive-in manager, gives all his late fall and winter time to his mink farm, which isn't too far from the Northeast ozoner . . . Kid just back from his first day at school was asked what he learned by his father. "Not much, I guess," he guessed. "I have to go back tomorrow" . . . Ran and Doris Freeland, whom I visited at their Fantasy Farm with their friend and mine, jeweler Jack Levy, have a 16-year-old Spaniel that snaps tossed coins out of the air and keeps them in her mouth. That pooch sure doesn't have to worry about a penniless old age. What's that about a dog's life?

Review

FOOTSTEPS IN THE FOG

(From The Film Daily, New York)

with Jean Simmons, Stewart Granger, Bill Travers.

Columbia (Technicolor) 90 Mins.

SUPERIOR SUSPENSE DRAMA SET IN VICTORIAN LONDON. HANDSOMELY-MOUNTED PRODUCTION. EXCELLENT PERFORMANCE FROM JEAN SIMMONS.

Footsteps in the Fog is a leisurely-paced, but superior suspense drama which has been given an unusually handsome production by Mike Frankovich and Maxwell Setton and offers actress Jean Simmons in an interesting, off-beat portrayal.

The elegant, heavy Victorian sets and excellent use of Technicolor combine to create a dark, brooding atmosphere not usually associated with tinted pictures.

Dorothy Reid and Lenore Coffey have contrived a script full of suspenseful twists and turns, set into motion when a wealthy merchant murders his elderly wife. They have provided a fascinating heroine in the person of a Cockney slavey who blackmails her way into the housekeeper's berth because of her knowledge of the murder.

In this part, Jean Simmons gives a performance which dominates the action. The part is complex and interesting and Miss Simmons, while revealing the amoral side of the character, balances it with sympathetic elements of tenderness and wistfulness.

Arthur Lubin has directed this sombre tale in the leisurely but effective manner usually identified with British thrillers and has gotten good performances from his all-British cast. As the merchant, Stewart Granger delivers one of his best performances; Bill Travers is very convincing as a lawyer who suspects Granger and Margery Rhodes makes a strong impression as the nasty housekeeper whom Miss Simmons replaces.

CAST: Jean Simmons, Stewart Granger, Bill Travers, Finlay Currie, Ronald Squire, Belinda Lee, William Hartnell.

CREDITS: Producers, M. J. Frankovich and Maxwell Setton; Director, Arthur Lubin; Screenplay, Dorothy Reid and Lenore Coffey; Photography, Christopher Challis.

DIRECTION: Very Good.
PHOTOGRAPHY: Fine.

RKO To Distribute Third From Todon

Donna Reed and Tony Owen have completed negotiations with RKO to distribute a third motion picture by their producing company, Todon Productions. The film, With All My Heart, will be distributed by RKO under the present distribution agreement with Todon Productions. The picture stars Richard Basehart and Mary Murphy and is filming in London. Owen is producing.

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Review

THE TALL MEN

(From The Film Daily, New York)

with Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell

(CinemaScope-DeLuxe)

20th-Fox

122 Mins.

HIGH-POWERED WESTERN, WITH THE GABLE AND RUSSELL NAMES FOR CERTAIN BOXOFFICE DRAW. EQUAL AMOUNTS OF HUMOR AND EXCITEMENT MAKE FOR AN ENGROSSING FILM.

Twentieth-Fox not only has a sure bet in the Gable-Russell combination in this one, but they have a very good picture as well. Credit can be spread around pretty evenly.

Sydney Boehm and Frank Nugent have provided a script which is full of fresh and surprising touches. Their Wild West appears to be a little nearer the crude Wild West of the history books than is usual for the average outdoor saga, and the characters they have created, while understandably running somewhat to type, are generally credible and full-bodied.

Their plot allows ample room for excitement; a climatic Indian attack on a stampeding herd, a fight with tax outlaws; and there is a general air of humor about the proceedings, sharpened considerably in some salty dialogue exchanges between Miss Russell, Gable and Mitchell.

The Bacher-Hawks production is top grade, the Leo Tover photography catching some of the most spectacular outdoor scenery yet shown in CinemaScope. Particularly effective are the snow scenes on which the film opens.

Miss Russell has never been half as good. In a vigorous, amusing, portrayal she finally registers as a star. As Gable's wild-eyed younger brother, Mitchell creates an arresting character.

If Gable emerges less outstandingly, it may be because his hero is a less flamboyant character, a steady, dependable type. Robert Ryan does an able job as the cold, and not too villainous villian and Juan Garcia is fine as Gable's Mexican sidekick.

CAST: Clark Gable, Jane Russell, Robert Ryan, Cameron Mitchell, Juan Garcia, Harry Shannon, Emile Meyer, Stevan Darrell, Will Wright.

CREDITS: Producers, William A. Bacher and William B. Hawks; Director, Raoul Walsh; Screenplay, Sydney Boehm and Frank Nugent; From a novel by Clay Fisher; Photography, Leo Tover; Music, Victor Young.

DIRECTION: Excellent.
PHOTOGRAPHY: Very Good.

'The Catered Affair'

Bette Davis and Ernest Borgnine have been signed by MGM to star with Debbie Reynolds in the roles of her parents in The Catered Affair. Gore Vidal has adapted the screenplay from the Paddy Chayefsky TV play.

"In all my years in the industry, I have learned that a film, which deals so powerfully with the elemental facts of life and love, as does this suspenseful, Pulitzer Prize-winning story, must end up a major box office champion."

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COLUMBIA PICTURES CORPORATION
729 SEVENTH AVENUE
NEW YORK 19, N. Y.

October 24th, 1955

OFFICE OF THE
VICE PRESIDENT AND
GENERAL SALES MANAGER

Dear Fellow Showman:

I saw a rough cut of **PICNIC** on my recent trip to the studio. In all my years in the industry I have learned that a film which deals so powerfully with the elemental facts of life and love, as does this suspenseful Pulitzer Prize-winning story, must end up a major box office champion. When I saw this picture, it had the same emotional impact upon me as did **ETERNITY**, **WATERFRONT** and **CAINE MUTINY**. I am confident when you see **PICNIC** you will share my enthusiasm that Columbia has come up with an encore.

"How soon can I get **PICNIC** in the hands of the exhibitor?" was my first question. For, believe me, I know your need for a picture of this stature. You may have heard that delivery was originally planned for April or May. Well, the last reports are now coming in and I am delighted to be able to tell you that **PICNIC** will be ready to go considerably sooner.

I intend that you shall be hearing much, much more about this fine CinemaScope attraction. You will know of its tremendous range of dramatic ingredients that will appeal to all audiences -- from teenagers to your most selective patrons as was the case with **ETERNITY**, **WATERFRONT** and **CAINE MUTINY**. I want to tip you now to the provocative romantic chemistry involved in mixing Bill Holden and Kim Novak. It's just one of the sock surprises in store for you from director Josh Logan.

The coming of a new box office giant is always exciting news to exhibitor and distributor alike. I believe that **PICNIC** will be an industry celebration.

Sincerely,

A. Montague
A. MONTAGUE